



...to reset the system, in a certain way.

HORIZONT

The aim of this manifesto is to present the fundamentals of our collective ethos, through the clarification and elaboration of all the connected influences and thought processes in which we find the basis for our movement.

The use of the word "we" does not refer to the number of authors involved in the writing of this script, it rather represents the inclusion of all likeminded individuals in the name of this collective, both presently and in the future. In keeping with that notion, this use of "we" stands for all the contributors temporarily choosing the collective over the individual, as an outlet to strive for their self-fulfilment - and who, through said participation, are taking part in our vision of building a platform and/or a not-necessarily-physical space through actions driven by solidarity and creation, which exist as a necessary byproduct of this collective.

Simultaneously, we use the term "we" to stand in opposition to the omnipresent egoistic tendencies, which, especially within the arts, provide breeding grounds for profit-orientation. Solidarity on the other hand, remains essential for the construction and sustainment of a functioning creative social scene, and through it, we also aim to appeal to those who understand our vision, to attract those who may potentially feel inclined to contribute to its execution/realisation.

"We" are the uniform-individualist/anonymous multitude of the collective.

To distance oneself from the predominantly profit-driven shallowness of all art forms.

Our approach is to value the creative energy which we believe art must rest upon and result out of, above the importance of learnt theoretical knowledge. This tendency results, on the one hand, in an impatience directly connected to the urge of creation itself, and on the other, it facilitates subversion of art's existing forms, a radicalness. This type of radicalness shall be the modus operandum for our actions. No trust for labels, galleries or other "institutions" within the art world. Instead, we will set about constructing and utilising independent channels, and collaborating with those radical art practises that already exist. We oppose the profit-greed omnipresent in society, through simple acts like charging no mandatory payments for digital music downloads, and reducing the selling prices of clothing pieces to (almost) only their material cost and the cost of the labour expended upon them.



Of course, a certain small profit margin is essential within the confines of a capitalist system in order to enable future actions and projects.

Another of our main intentions is to establish a sense of community amongst artists, from which they can derive personal value. This shall be achieved by including various different artists in the wider project, transcending national borders, while making use of a wide variety of art forms. Our community will manifest itself in events temporary or long-term, be they in repeated forms or in variations never to be seen again, and will exist beyond the temporal and financial obligations and/or commitments typical of artistic industry. It will be possible for all interested and motivated artists to participate in a collective working process guided by our unrestricted and uncompromising philosophy, or to contribute to our wider effort individually. Art is a means of self-expression, and in the circumstances of today's society, a way of being able to deal with its conditions. Many devote themselves to the cause self-fulfillment rather than transcendence, although it is not always an either/or question. Some submit themselves to conformist everyday life- possibly never discovering their creative nature- whereas others pursue escape attempts from it, and are led into spirals of expanding consciousness, perhaps in attempts to escape reality itself. As a consequence of this desire to counter existing circumstances, those seeking freedom are being pushed towards the edges of society by oppositional forces, be their ostracisation freeing or damning to the individual in question.

Accordingly, it is important to support non-conformist artists of all kinds, as well as associated structures to facilitate their efforts. We support them in their creative work and in their struggles against their own defeatism, and we understand that privilege plays a hand in such matters as well. There is an evocative word for this regrettable reality- *Geworfenheit*, the quality of being haphazardly thrown into the world, the fight with which may be silent or loud, passive or active. We remember this term in order to keep in mind that not everyone has the power or opportunity to make their voices heard. So, we highly prioritize the creation of a platform for like-minded people - a collective that helps amplify the individual.

Our collective's aims rest on a few pillars:

- The radical desire to create art, freely and independently. Experiencing and working through this will inevitably result in originality. The incorporation and inclusion of like-minded artists in such creation is also particularly important, i.e.



creating a platform that is easily accessible and, most importantly, in no way elitist.

- The creation of community through the notion of a collective itself. We strive to be a tangible and intangible presence which exists as a radical and constant counterpart to other tendencies within the arts. We are situated on the extreme edge, we are radical energy which is channeled into art, and through our electric movements we are enabled to make uncompromisingly free art.

No limits, no borders, no compromises for the collective!

- The reliance on our community which strengthens our movement and empowers artists in their work. We need solidarity and support amongst each other. It's extremely important that we combine our political and economic views and approaches with our artistic activities, and that we do not allow ourselves to create double standards. In other terms, we must live in a way consistent and content with our views. We look towards cooperation with like-minded alternative institutions to realize this goal, (e.g. self-managed printing space Ottakring; Salon36, Venster99, and EKH.) That being said, it is also essential, that to the best of our abilities, we use all available resources and connections in ways that do not render us liable to shift our focus from art to profit.

- Participation in non-conformism within the arts. Exemplified, above all, through our independent methods and our partial rejection of traditional perspectives. An understanding of true, fixed "ideas", and definitive thought patterns to be followed- such notions often endanger access to actual creativity and thus one's own creation in of themselves. In saying so, we are referring, above all, to the traditional methods shaped by the context of the capitalist means of production, which were expanded into a form of society by establishing widespread competitive thinking via competitive markets and their associated cutthroat ideology. The symptoms of our social conditions are inherent to them, and vice versa.

Our use of the term "traditional" in this context implies the aforementioned profit-oriented mindset that has infiltrated the vast majority of the art world today- but not all of the basics of artistic craft per se. Our focus lies on our alienation from, and rejection of: the mainstream, the "school-learnt", the limited mindsets, and the limitations one sets for themselves. The dominant profit-focused nature of the arts as they stand is also effectively synonymous with the lack of originality which inevitably results from this perverted symbiosis of art and industry- and said malignant profit motive



is responsible for the desperation of the working class trades and historical crafts in this sector, which "have been left behind" with their working model/approach. (As an ad hoc justification, the excuse of an allegedly-inevitable economic version of the survival-of-the-fittest principle is often given.) Consequently, we also stand up for the ones who were "left behind." We lean towards conscious consumerism, are consistently anti-capitalist, and oppose class-based oppression in all its forms, which, under capitalism, we cannot truly overcome. We stand for those upon whose backs artistic industry was built, who now benefit the least from its increasing dominance.

(Horkheimer, Adorno: "...the ground upon which technology gains power over society is the power of the economically strongest over society.")

Because within this system and its epiphenomenons, there will inevitably be at least one human link in the production chain getting unscrupulously ripped off. By no means are the workers of this link simply unintentionally neglected, oh no, rather, they are systematically and deliberately exploited as a consequence of the system, and thus weakened and placed in dire straits, further fuelling this vicious cycle.

In conclusion, it would seem to us that what we've outlined is the only possibility which allows us to create something truly radical, the only means through which we can provide an alternative to the present state of things, in order to create a space for something new. Since free art is not compatible with industry and capitalism, it is important to detach oneself from them, rejecting all ways of thinking that have been established in the course of their development. We are a community who creates unified autonomy, a collective who exist as an adversary to the stagnant entity of the culture industry.

(Walter, Benjamin: "*The destructive character knows only one slogan: creating space; only one activity: clearing. Its need for fresh air and space is stronger than any hatred.*")

And even if, according to Adorno, there can be no right within the wrong - this must not result in our capitulation or resignation.

Much to the contrary.

